

INFLUENCES

Thinking Outside the Game



THE DAILY SHOW



News spoof that demonstrates how fake the real news can be. Comedy Central, 1996.

WHICH WILL
SAVE THE
WORLD?

THE BIG MAC



Iconic 1967 McDonald's burger. Two all-beef patties, "special" sauce, lettuce, cheese, pickles onions - on a sesame seed bun.

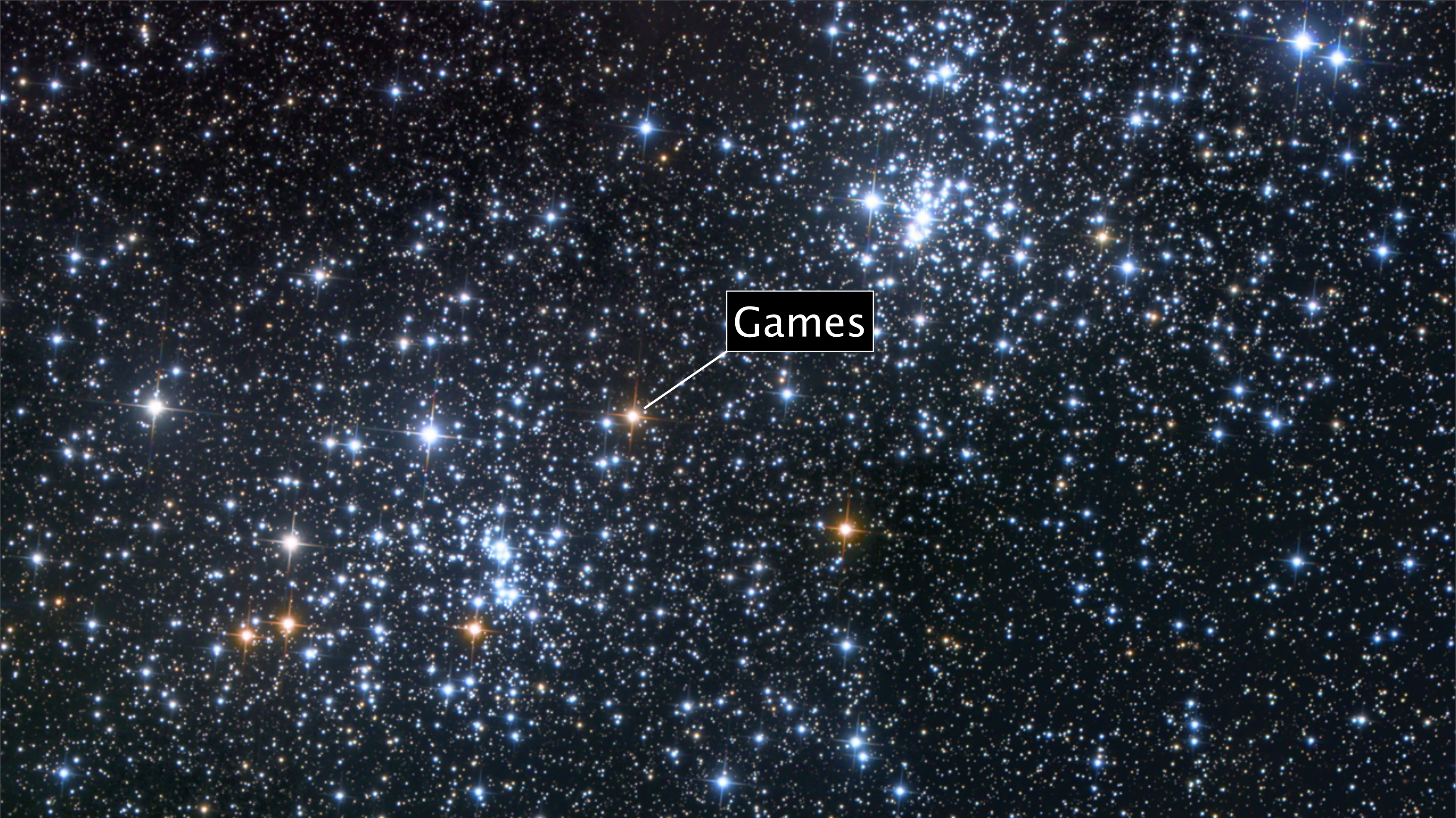
PARSONS THE NEW SCHOOL FOR DESIGN

PARSONS



The Prototyping, Education and Technology Lab

Games



Games

Film

Games



Film

Games

Music



Film

Games

Music

Spelunking

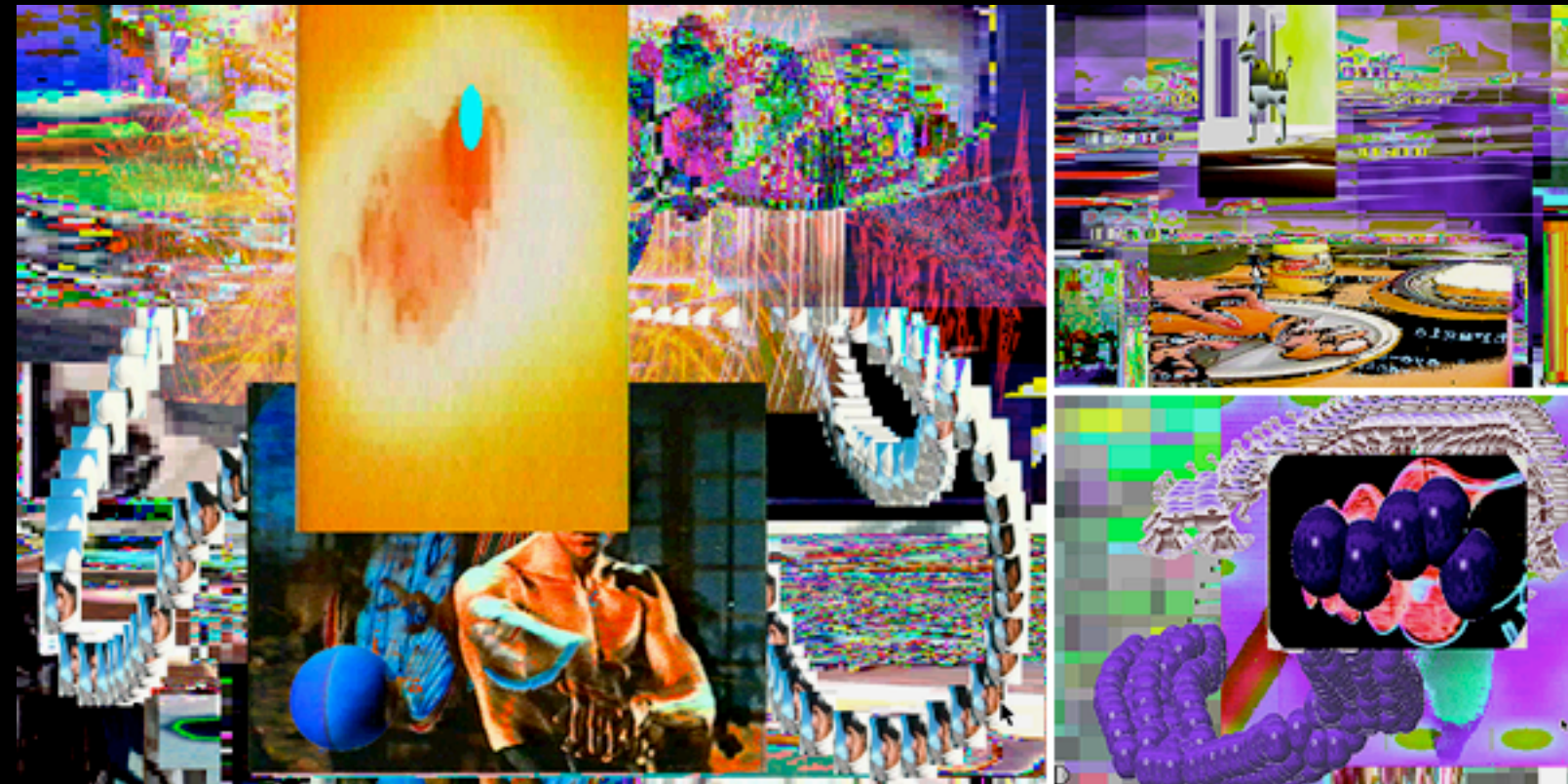
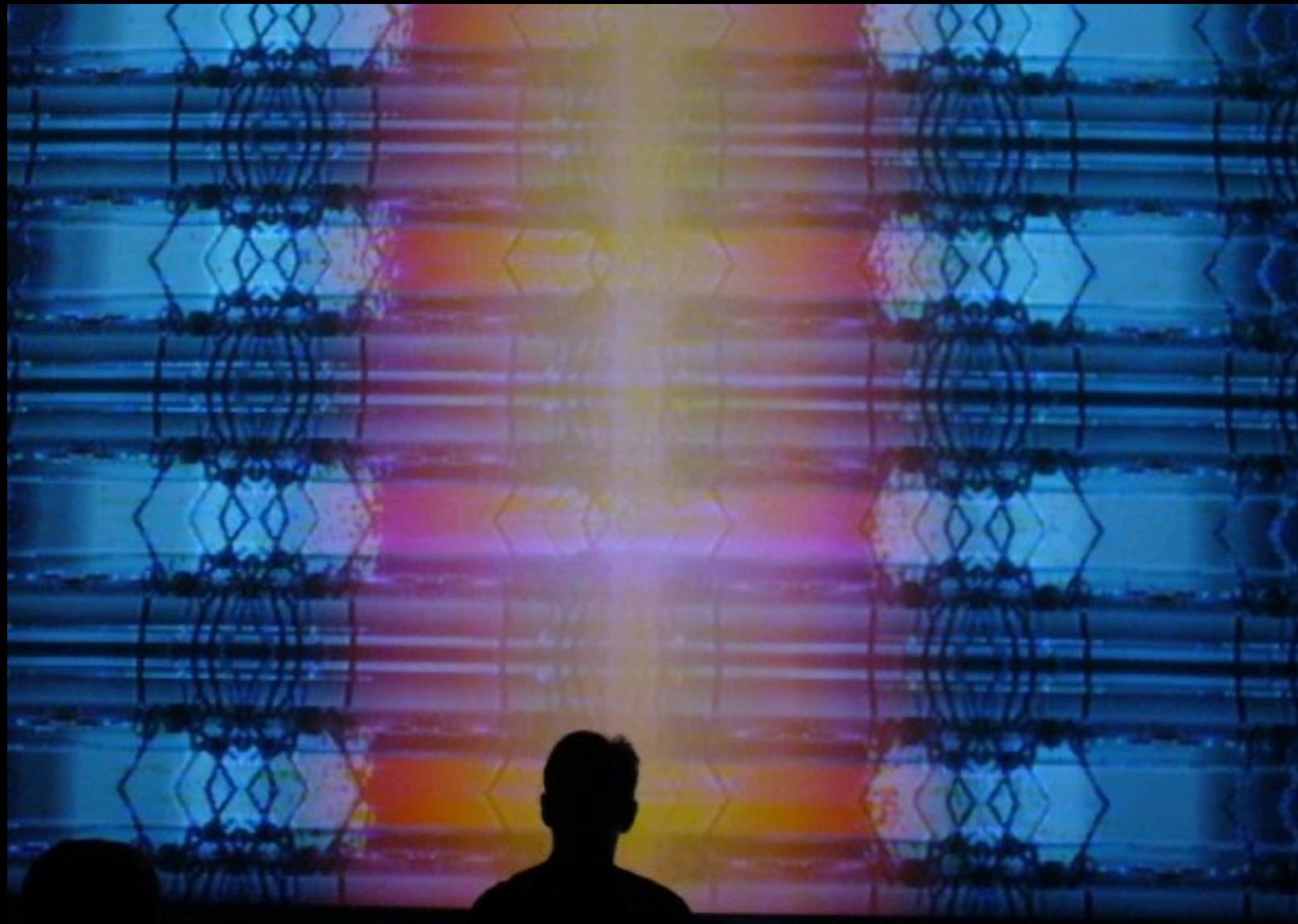
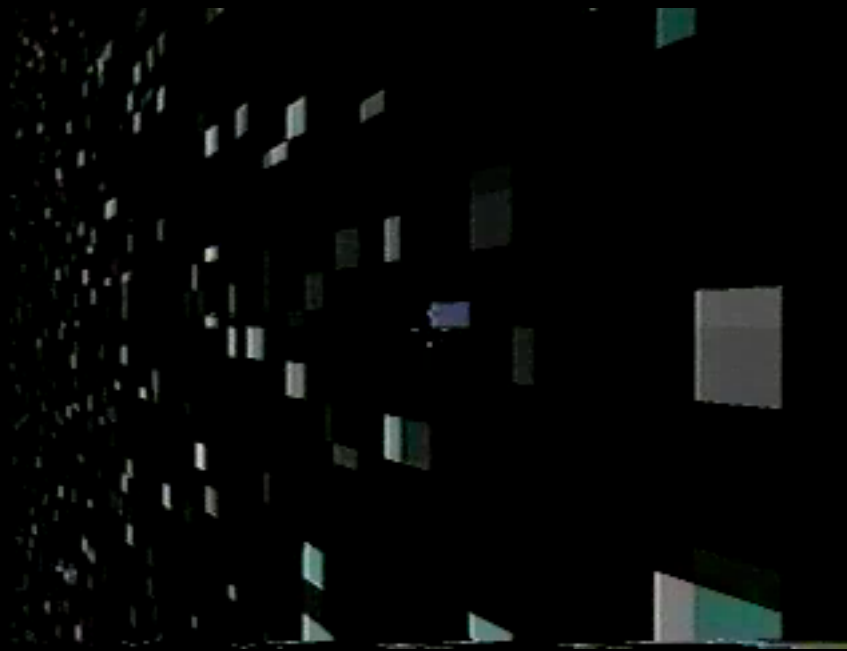


Film

Music

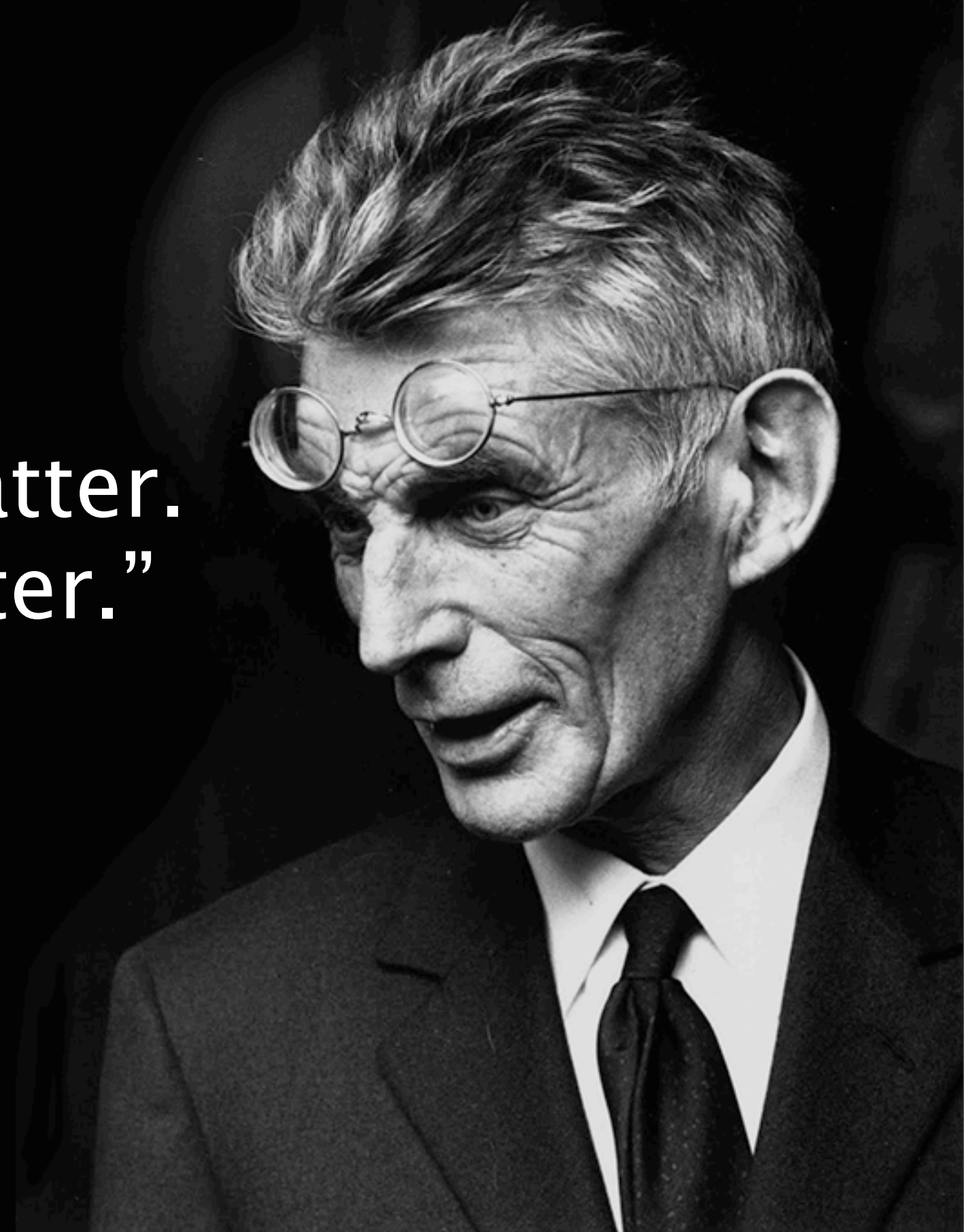
Spelunking





“Ever tried, ever failed, no matter.
Try again, fail again, fail better.”

—Samuel Beckett, *Worstward Ho*




Fiction is an urgent business. It is the Dying Us telling stories to the Dying Us, trying to crack the nonsense in our heads open with a big hammer pronto, before Death arrives.

Try to remain permanently confused. Anything is possible. Stay open, forever, so open it hurts, and then open up some more, until the day you die, world without end, amen.

Humor is what happens when we're told the truth quicker and more directly than we're used to.

Don't think of yourself as a surrogate mule, think of yourself as an entrepreneur of the physical.

The world, I started to see, was a different world, depending on what you said about it, and how you said it. By honing the sentences you used to describe the world, you changed the inflection of your mind, which changed your perceptions.



INFLUENCES

Thinking Outside the Game



realism

Article [Talk](#)

Read

[Edit](#)

[View history](#)



Search



Realism (arts)

From Wikipedia, the free encyclopedia
(Redirected from [Realism \(visual art\)](#))

"Realism in aesthetics" redirects here. For other uses, see [Aesthetic Realism \(disambiguation\)](#).

Realism in [the arts](#) may be generally defined as the attempt to represent subject matter truthfully, without [artificiality](#) and avoiding artistic conventions, implausible, exotic and supernatural elements. The term originated in the 19th century, and was used to describe the work of Gustave Courbet and a group of painters who rejected idealization, focusing instead on everyday life.^[1]

In its most specific sense, Realism was an artistic movement that began in France in the 1850s, after the [1848 Revolution](#).^[2] Realists rejected [Romanticism](#), which had dominated French literature and art since the late 18th century. Realism revolted against the exotic subject matter and exaggerated emotionalism and drama of the Romantic movement. Instead it sought to portray real and typical contemporary people and situations with truth and accuracy, and not avoiding unpleasant or sordid aspects of life. Realist works depicted people of all classes in situations that arise in ordinary life, and often reflected the changes wrought by the [Industrial](#) and [Commercial Revolutions](#). The popularity of such 'realistic' works grew with the introduction of [photography](#) — a new visual source that created a desire for people to produce representations which look "objectively real."

More generally, realist works of art are those that, in revealing a truth, may emphasize the ugly or sordid, such as works of [social realism](#), [regionalism](#), or [Kitchen sink realism](#). The movement even managed to impact on [opera](#), where it is called [Verismo](#), with contemporary working-class heroines such as [Carmen](#), who works in a cigarette factory, and Mimi in [La bohème](#).



Bonjour, Monsieur Courbet, 1854. A Realist painting by [Gustave Courbet](#).

Contents [\[hide\]](#)

[1 Visual arts](#)

[1.1 Realist movement](#)

[Main page](#)

[Contents](#)

[Featured content](#)

[Current events](#)

[Random article](#)

[Donate to Wikipedia](#)

[Wikimedia Shop](#)

▼ [Interaction](#)

[Help](#)

[About Wikipedia](#)

[Community portal](#)

[Recent changes](#)

[Contact page](#)

► [Tools](#)

► [Print/export](#)

▼ [Languages](#)



[العربية](#)

[Български](#)

[Català](#)

[Česky](#)

[Cymraeg](#)

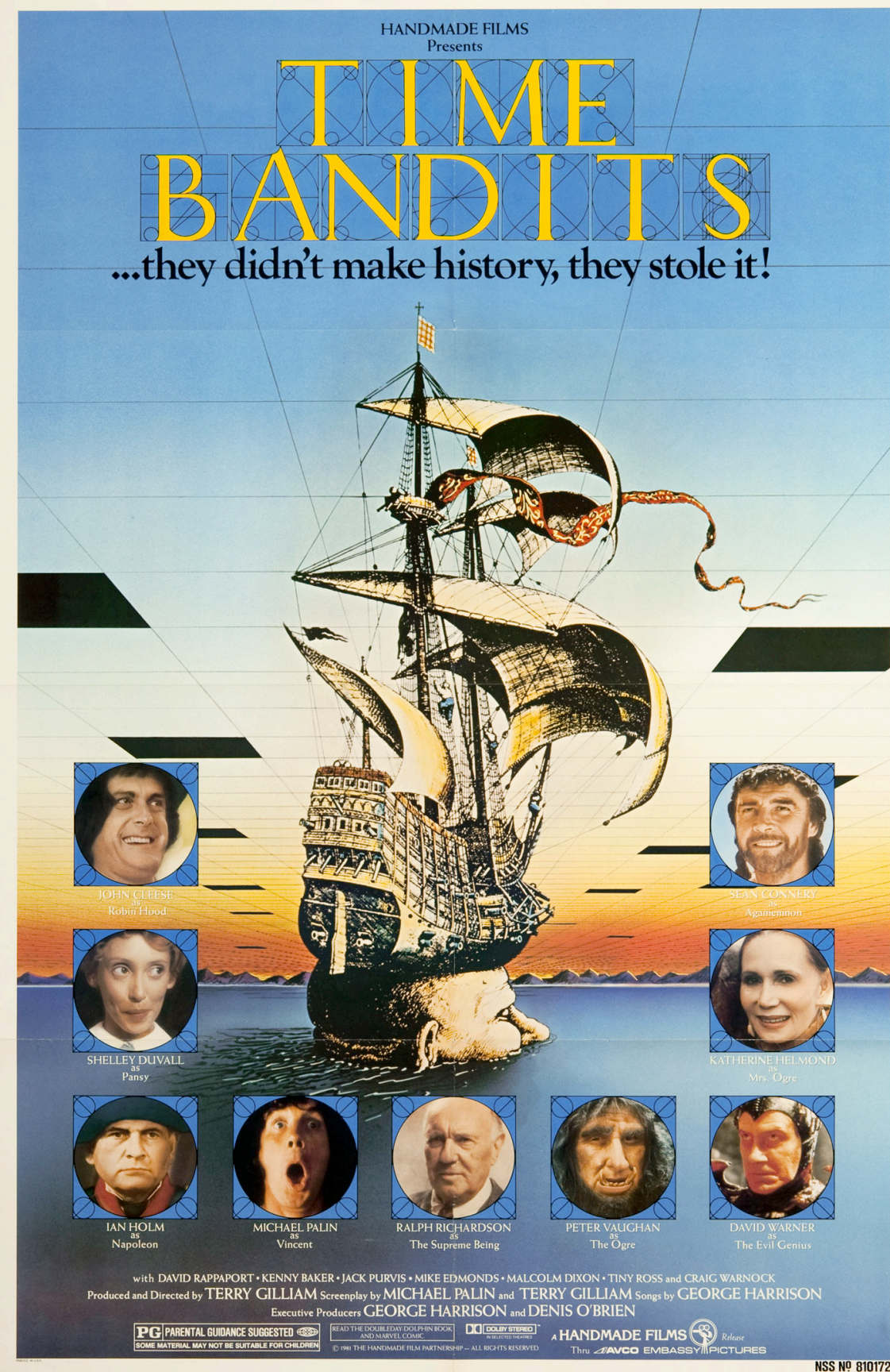
[Dansk](#)

[Eesti](#)



Jean-François Millet – *The Gleaners* (1857)

genre fiction can be transcendent



The Fly (1986) - dir. David Cronenberg

Blue Velvet (1986) - dir. David Lynch



Life is Sweet (1990) - dir. Mike Leigh



Kes (1969) - dir. Ken Loach



Don't Look Now (1973) - dir. Nicolas Roeg



Bal du moulin de la Galette (1876)
– Pierre-Auguste Renoir

Jean Renoir

R.A.C.-DISTRIBUTION PRÉSENTE

LE CHEF D'ŒUVRE DU CINÉMA FRANÇAIS

JEAN GABIN
DITA PARLO
PIERRE FRESNAY
et ERIC VON STROHEIM

dans
LA GRANDE ILLUSION

Un film de
JEAN RENOIR

avec
CARETTE · MODOT · PECLET
et
DALIO

GRAND PRIX DU JURY INTERNATIONAL DE VENISE

AFFICHES 51222A 8, RUE JEAN GOUJON, PARIS 8^e

PRODUCTION
des
R.A.C.

DISTRIBUTION
R.A.C.

Budsky







Bitter Rice (1949)
– dir. Giuseppe De Santis



Bicycle Thieves (1948) – dir. Vittorio De Sica



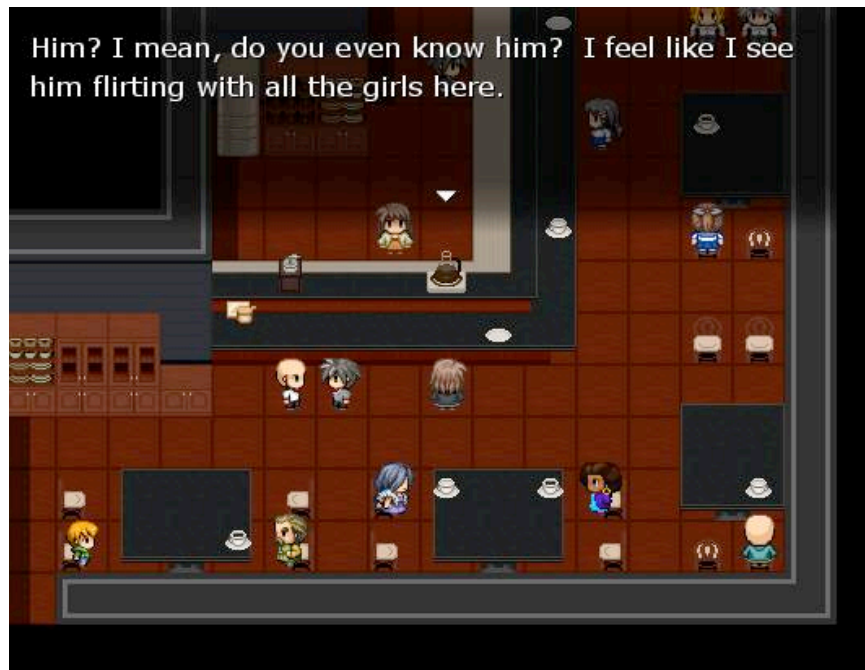
The 400 Blows (1959) – dir. François Truffaut



The 400 Blows (1959) — dir. François Truffaut



François Truffaut, critic for *Cahiers du cinéma* and film director, featured as an actor in Steven Spielberg's *Close Encounters of the Third Kind*



Mainichi
Mattie Brice

THE CROWD HEAVES

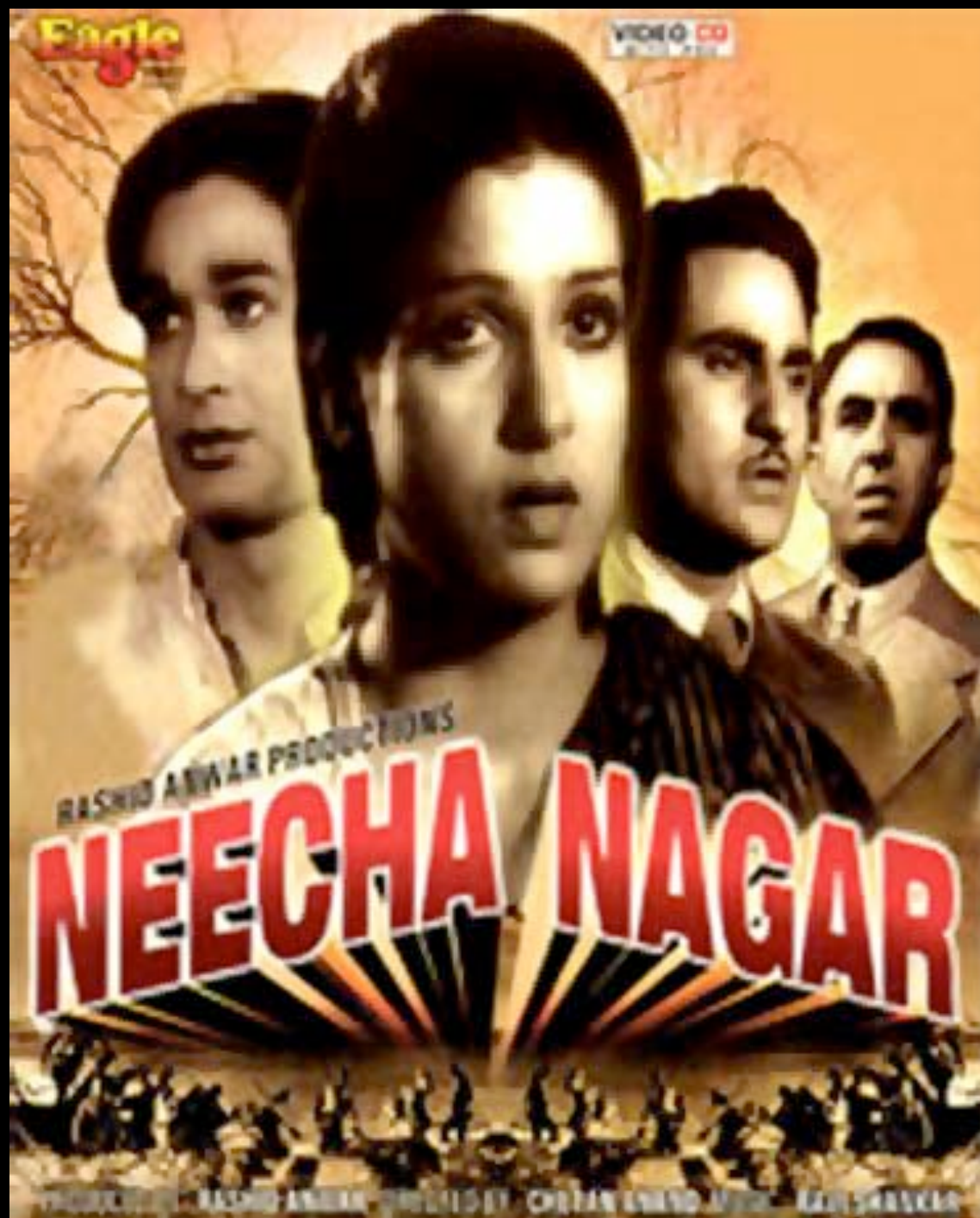
the bass of the music
you can feel it vibrate through your fingertips
warm feeling of rum
sticky on your throat;
ice cracks in the glass
you put lime to your lips and bite

turn, ravenously, to regard the dancefloor

Sacrilege
Cara Ellison



Gunpoint
Tom Francis



The prize winning comedy-drama of a young girl's passionate love for life!...



a Taste of Honey



WINNERS--BEST FILM PERFORMANCE AWARD, CANNES FILM FESTIVAL, 1962: Rita Tushingham and Murray Melvin, WINNER OF 4 BRITISH ACADEMY AWARDS: Best Picture--Best Screenplay--Best Actress (Dora Bryan)--Most Promising Newcomer (Rita Tushingham)

Produced and directed by TONY RICHARDSON
BRYANSTON presents A WOODFALL FILM starring DORA BRYAN
ROBERT STEPHENS and introducing RITA TUSHINGHAM with MURRAY MELVIN PAUL DANQUAH
Screenplay by SHELASH DELANEY TONY RICHARDSON Adapted from the play by SHELASH DELANEY A Continental Distributing, Inc. Release

"MARVELLOUS"
—LONDON EVENING STANDARD

"GENIUS"
—REYNOLDS NEWS, LONDON

"BRILLIANT"
—EVENING NEWS—DAILY SKETCH
—SUNDAY TIMES (LONDON)

"TRIUMPH"
—EVENING NEWS—DAILY EXPRESS
—OBSERVER (LONDON)

"EXQUISITE"
—LONDON EVENING NEWS

"VITAL"
—LONDON SUNDAY EXPRESS

"WONDERFUL"
—LONDON DAILY MIRROR

"HEART WRINGING"
—THE PEOPLE, LONDON

"FUNNY"
—DAILY MIRROR—DAILY EXPRESS
—OBSERVER (LONDON)

"UNFORGETTABLE"
—LONDON DAILY HERALD

"MASTERPIECE"
—THE PEOPLE, LONDON

"ELOQUENT"
—N.Y. TIMES

"MEMORABLE"
—N.Y. TIMES

"ONE OF THE BEST"
—HERALD TRIBUNE

"DELIGHTFUL"
—N.Y. TIMES

"RATES WITH THE BEST"
—DAILY NEWS

"REPRESENTS THE BEST"
—N.Y. POST

"GREAT"
—CUE MAGAZINE

"BRILLIANT"
—THE NEW YORKER


"INCREDIBLE"
—TIME MAGAZINE

"BURBLING WITH HUMOR"
—NEWSWEEK

"BEAUTIFUL"
—NEWSWEEK

"Words Are Completely Insufficient To Express The True Quality And Extent Of Eloquence Got Into This Picture!"
—BOSLEY CROWTHER, NEW YORK TIMES

A man went looking for America.
And couldn't find it anywhere...



Cannes Film Festival
WINNER
"Best Film
By a New
Director"

PANDO COMPANY in association with
RAYBERT PRODUCTIONS presents **easy rider**

starring
PETER FONDA · DENNIS HOPPER · JACK NICHOLSON

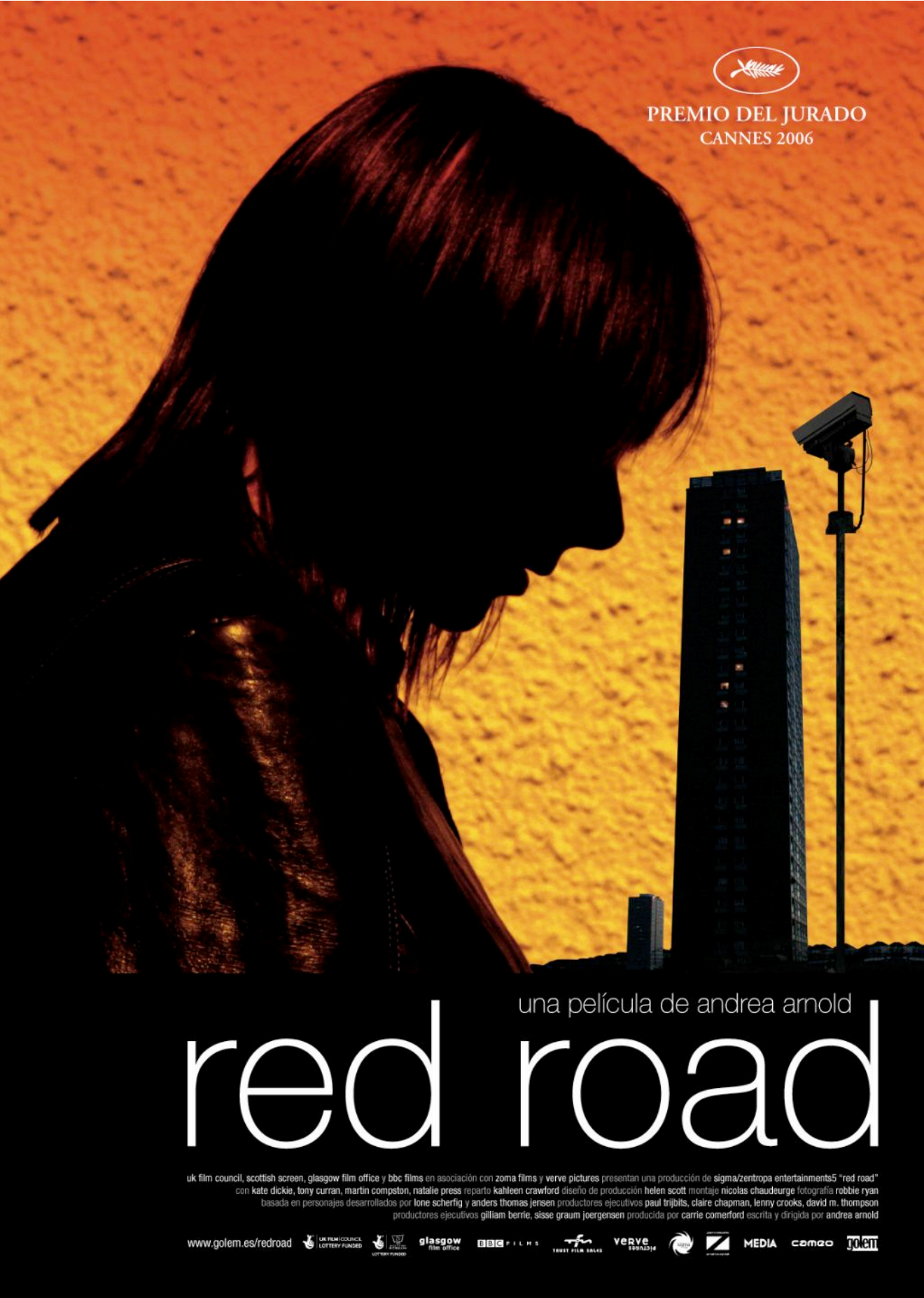
Written by PETER FONDA · DENNIS HOPPER · TERRY SOUTHERN
Directed by DENNIS HOPPER
Produced by PETER FONDA
Associate Producer WILLIAM HAYWARD
Executive Producer BERT SCHNEIDER · COLOR

RESTRICTED — Persons under 16 not admitted unless accompanied by parent or adult guardian

Released by COLUMBIA PICTURES







PREMIO DEL JURADO
CANNES 2006

una película de andrea arnold

red road

uk film council, scottish screen, glasgow film office y bbc films en asociación con zoma films y verve pictures presentan una producción de sigma/zentropa entertainments5 "red road"
con kate dickie, tony curran, martin compston, natalie press reparto kahleen crawford diseño de producción helen scott montaje nicolas chadeurge fotografía robbie ryan
basada en personajes desarrollados por lone scherfig y anders thomas jensen productores ejecutivos paul trijbits, claire chapman, lenny crooks, david m. thompson
productores ejecutivos gilliam berrie, sisse graum joergensen producida por carrie comerford escrita y dirigida por andrea arnold

www.golem.es/redroad



Red Road (2006) - dir. Andrea Arnold

**"POWERFUL AND POIGNANT.
THE BEST BRITISH FILM OF THE YEAR"**



Jonathan Dean, TOTAL FILM

"JARVIS AND FASSBENDER ARE OUTSTANDING"



Peter Bradshaw, THE GUARDIAN

"FUNNY, MOVING AND PROFOUND"

Anna Smith, ELLE

A FILM BY **ANDREA ARNOLD**

**KATIE JARVIS
MICHAEL FASSBENDER
KIERSTON WAREING**

FISH TANK

LIVE, LOVE AND GIVE AS GOOD AS YOU GET.

15 CONTAINS VERY STRONG LANGUAGE,
SEX AND SEX REFERENCES

BBC FILMS AND THE UK FILM COUNCIL IN ASSOCIATION WITH LIMELIGHT PRESENT FISH TANK KATIE JARVIS MICHAEL FASSBENDER KIERSTON WAREING REBECCA GRIFFITHS HARRY TREADAWAY SYDNEY MARY NASH
MAKE-UP & HAIR DESIGNER MARESE LANGAN COSTUME DESIGNER JANE PETRIE MUSIC SUPERVISOR LIZ GALLACHER SOUND RECORDIST RASHAD OMAR SUPERVISING SOUND EDITOR JOAKIM SUNDBLOM CASTING DIRECTOR JILL TREVILLICK PRODUCTION DESIGNER HELEN SCOTT
DIRECTOR OF PHOTOGRAPHY ROBBIE RYAN BSC EDITOR NICOLAS CHAUDOURGE EXECUTIVE PRODUCERS PAUL TRILLOTT CHRISTINE LANGAN DAVID M. THOMPSON PRODUCED BY KEES KASANDER AND NICK LAWS WRITTEN & DIRECTED BY ANDREA ARNOLD

An Artificial Eye Release

WWW.ARTIFICIAL-EYE.COM

CONTENT FILM



UK FILM COUNCIL
LOTTERY FUNDED

BBC FILMS



PG



© KASANDER ANDREA UNTOLETTED / UK FILM COUNCIL 2009



THE DAILY TELEGRAPH



THE TIMES



THE INDEPENDENT





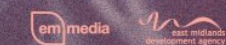
Fish Tank (2009) - dir. Andrea Arnold

“PERFECTLY REALIZED...”
A BRACING, PRESENT-TENSE EXPLORATION OF SEX, INTIMACY AND LOVE.”
—A.O. SCOTT, THE NEW YORK TIMES



TOM CULLEN CHRIS NEW
W E E K E N D
A FILM BY ANDREW HAIGH

SUNDANCE SELECTS PRESENTS A GLENDALE PICTURE COMPANY PRODUCTION
WITH THE BUREAU IN CO-PRODUCTION WITH SYNCHRONICITY FILMS IN ASSOCIATION WITH EM MEDIA PRESENT
AN ANDREW HAIGH FILM TOM CULLEN CHRIS NEW "WEEKEND"
DIRECTOR OF PHOTOGRAPHY ULA PONTIKOS SOUND TIM BARKER PRODUCTION DESIGN SARAH FINLAY
CASTING KAHLEEN CRAWFORD LINE PRODUCER RACHEL DARGAVEL
CO-PRODUCER CLAIRE MUNDELL EXECUTIVE PRODUCERS SUZANNE ALIZART AND ANNA SEIFERT-SPECK
PRODUCED BY TRISTAN GOLIGHER WRITTEN, EDITED & DIRECTED BY ANDREW HAIGH



WWW.SUNDANCESELECTS.COM



PHOTOGRAPH BY QUINNIFORD AND SCOUT DESIGN BY SAM ASHBY



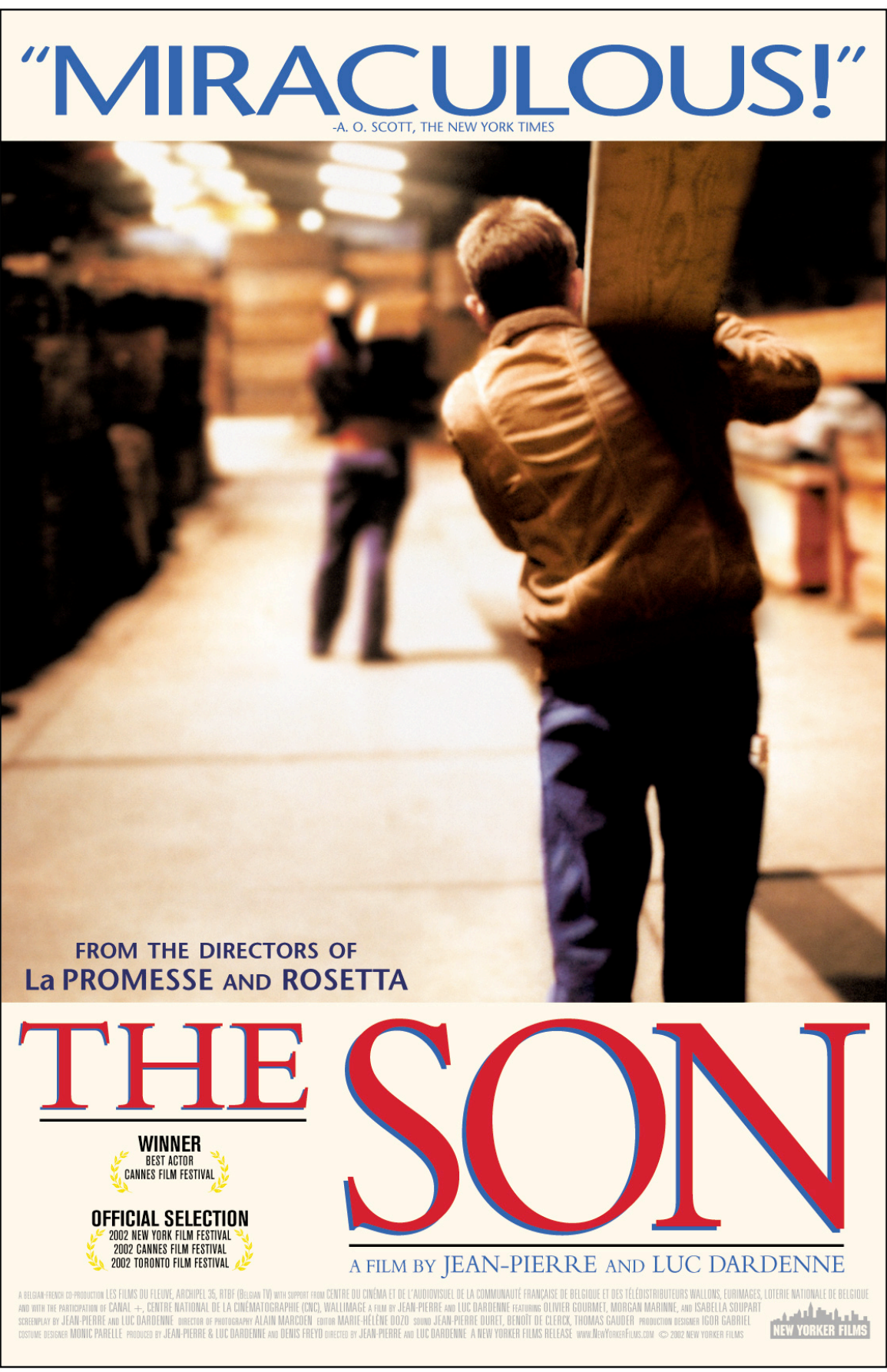
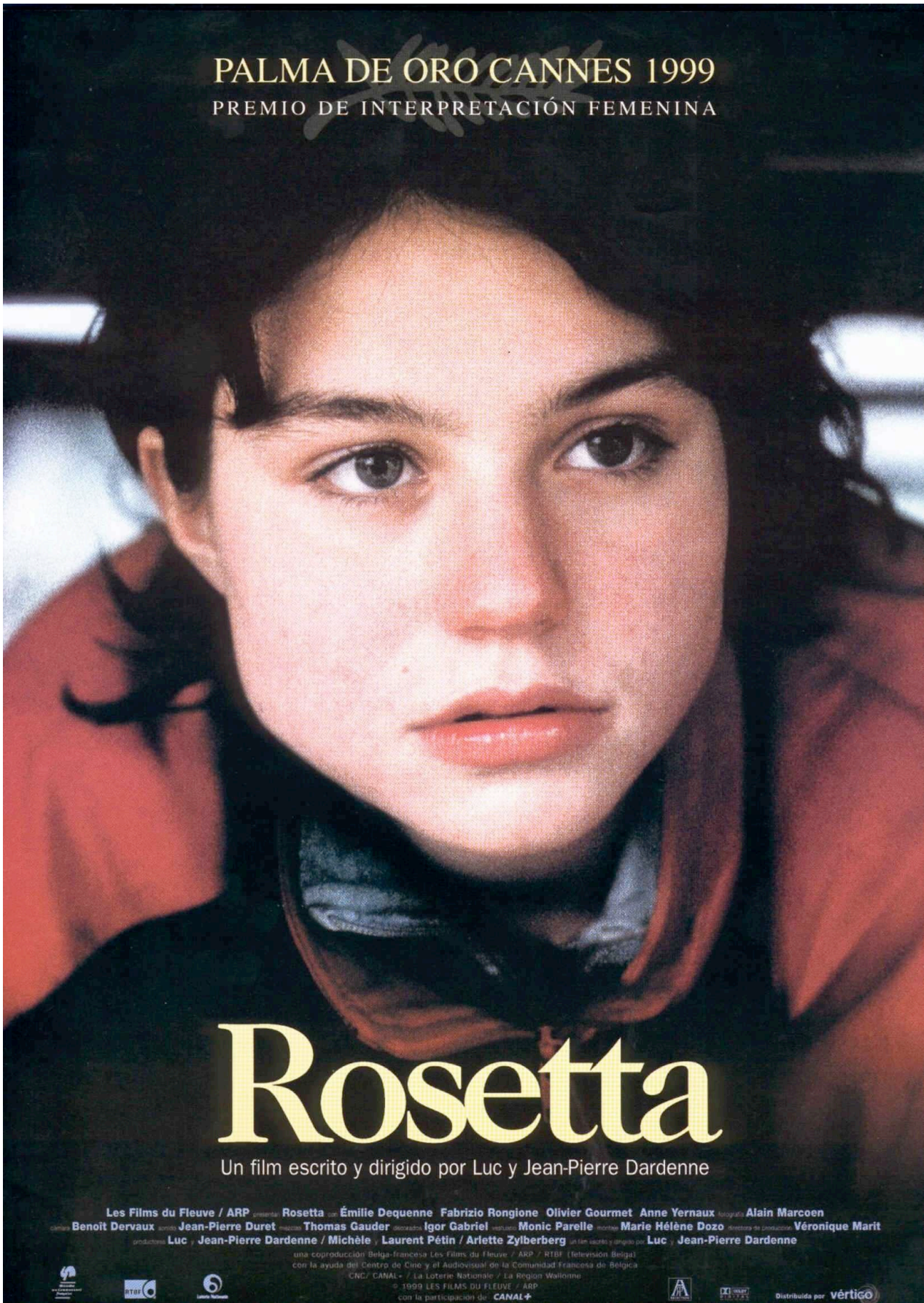
Weekend (2011) – dir. Andrew Haigh



Weekend (2011) – dir. Andrew Haigh



Jean-Pierre and Luc Dardenne



[illegible][illegible]

RAZOR FILM in co-production with HIGH LOOK GROUP and ROTANA STUDIOS present




MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
la Biennale di Venezia 2012
Orizzonti - Competition

FIFF
Festival International
de Films de Fribourg
Compétition Internationale

WADJDA

A film by Haifaa Al Mansour



RAZOR FILM in co-production with HIGH LOOK GROUP and ROTANA STUDIOS in cooperation with NORDEUTSCHER RUNDUNK and BAYERISCHER RUNDUNK with the support of FILMFÖRDERUNGSANSTALT, MITTELDEUTSCHE MEDIENFÖRDERUNG, MEDIENBOARD BERLIN BRANDENBURG, INVESTITIONSBANK DES LANDES BRANDENBURG, SUNDANCE INSTITUTE FEATURE FILM PROGRAM, DORIS DUKE FOUNDATION FOR ISLAMIC ART produced in cooperation with DUBAI ENTERTAINMENT and MEDIA ORGANIZATION and ENNAZ, A DUBAI FILM MARKET INITIATIVE developed with the support of RANG SCREENWRITERS LAB, ABU DHABI FILM COMMISSION, HUBERT BALS FUND present "WADJDA" REEM ABDULLAH, ABDULLAH-HAN AL-GHANI, AND introducing WAD MOHAMMED production manager CLE NICOLAISEN production designer THOMAS MOIT costume designer PETER POHL makeup artist OLIVER ZIEB-SCHWERT recording mixer MARC MELSINGER sound designer SEBASTIAN SCHMIDT re-recording mixer OLAF MEHL composer MAX RICHTER editor ANDREAS WOODRASCHE director of photography LUTZ REITEMEIER executive producers HALA SABHAN, CHRISTIAN GRANDERATH, BETTINA RICKLEFS, RENÄ RONSON, LOUISE NEMTSCHOFF co-producer AMR ALKAHANI produced by ROMAN PAUL, GERHARD MEIXNER written and directed by HAIFAA AL MANSOUR





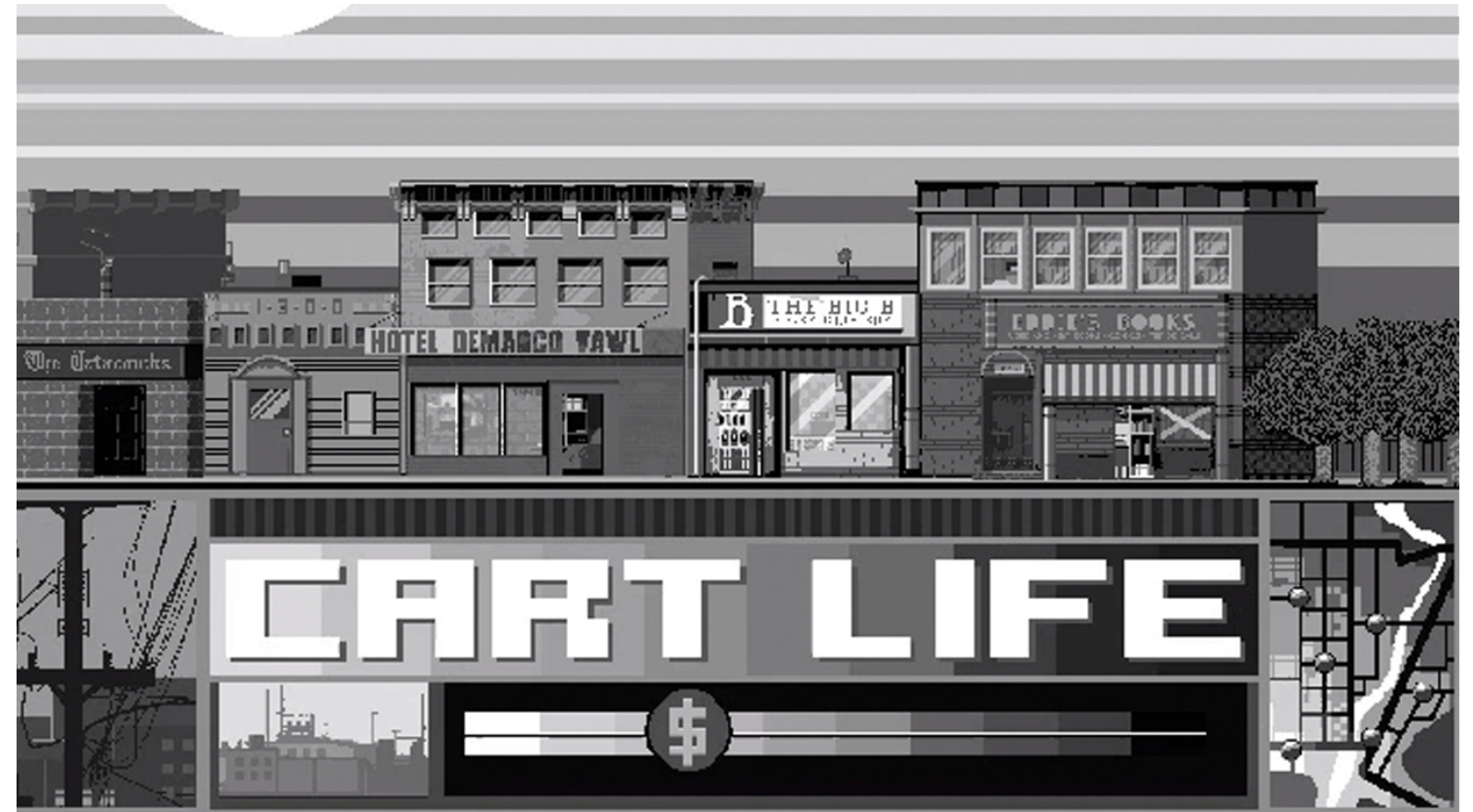
Wadja (2013) – dir. Haifaa al-Mansour

"YOUR HIGH BLOOD
PRESSURE SEEMS
TO HAVE RETURNED."

A GAME BY ANNA ANTHROPY

Days 4.1a

WITH MUSIC BY LIZ RYERSON



the future of emotion in games

(I'll tweet these movies' names from @rich_lem)



Tuesday, November 12, 2013

One Influence





I. It's about the journey, not the destination
(don't live from launch to launch)



II. To be creative you have to take risks.
And to take risks, you have to be okay with failing.



III. A great team is a diverse team.
And they take some unconditional love.



IV. You want to work with the right people.
Not necessarily the best people.



V. Sometimes, you just have to follow your gut.







brian eno

- “The idea is to produce things that are as strange and mysterious to you as the first music you ever heard.”



known for

- worked with david bowie, devo, talking heads
- popularized ambient music
- popularized generative music with “discreet music”
- video & installation art such as “77 million paintings”

*Coup de foudre : trois disques nous balancent à la fois le corps et la t
chargent le futurisme d'émotions simples et fortes, programment l'Afr
l'Asie dans les ordinateurs et les synthétiseurs. Eno est le grand conn*

this is the first brian eno piece i ever heard

WOW


A man with a shaved head, wearing a dark suit jacket over a blue t-shirt, is seated in a dimly lit room. He is looking slightly to the right of the camera with a serious expression. The background is dark and out of focus, showing some vertical lines that might be part of a window or door frame. The text 'theory over practice' is overlaid in white, lowercase letters, centered on the left side of the image.

theory over practice



“There’s a reason that guitar players invariably produce more interesting music than synthesizer players:

you can go through the options on a guitar in about a minute, after that you have to start making aesthetic and stylistic decisions.”



“what you need
are fewer possibilities
that are more interesting”

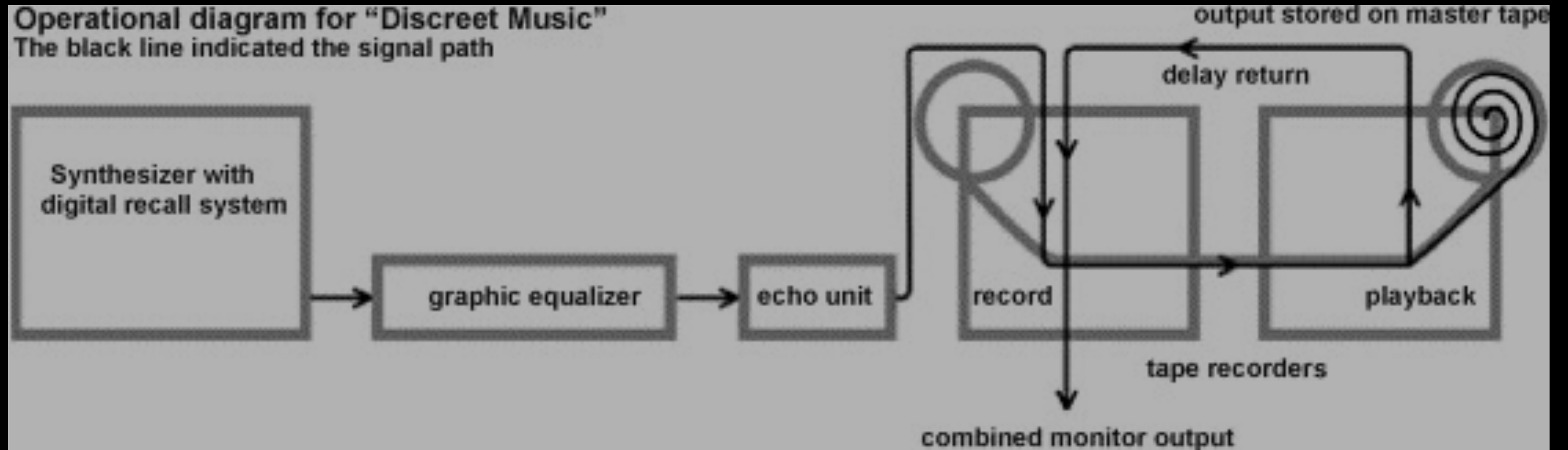
BRIAN ENO DISCREET MUSIC



ambient music

"This presented what was for me a new way of hearing music - as part of the ambience of the environment just as the color of the light and the sound of the rain were parts of that ambience."

generative music



http://voiceofbrokenneck.blogspot.com/2013/07/sight-site-zeit-part-2_21.html





“Honour thy error as a hidden intention.”

“Work at a different speed.”

“Use an old idea.”

“Ask your body.”

OBLIQUE STRATEGIES
Over one hundred worthwhile dilemmas

BRIAN ENO and PETER SCHMIDT


Firm, again slightly revised edition, 2001
© 1975 Brian Eno and Peter Schmidt


"if im not in there taking them through.. then it's an empty space for them. they can move into it. and they can go through in their own way."





Microsoft
Windows 95

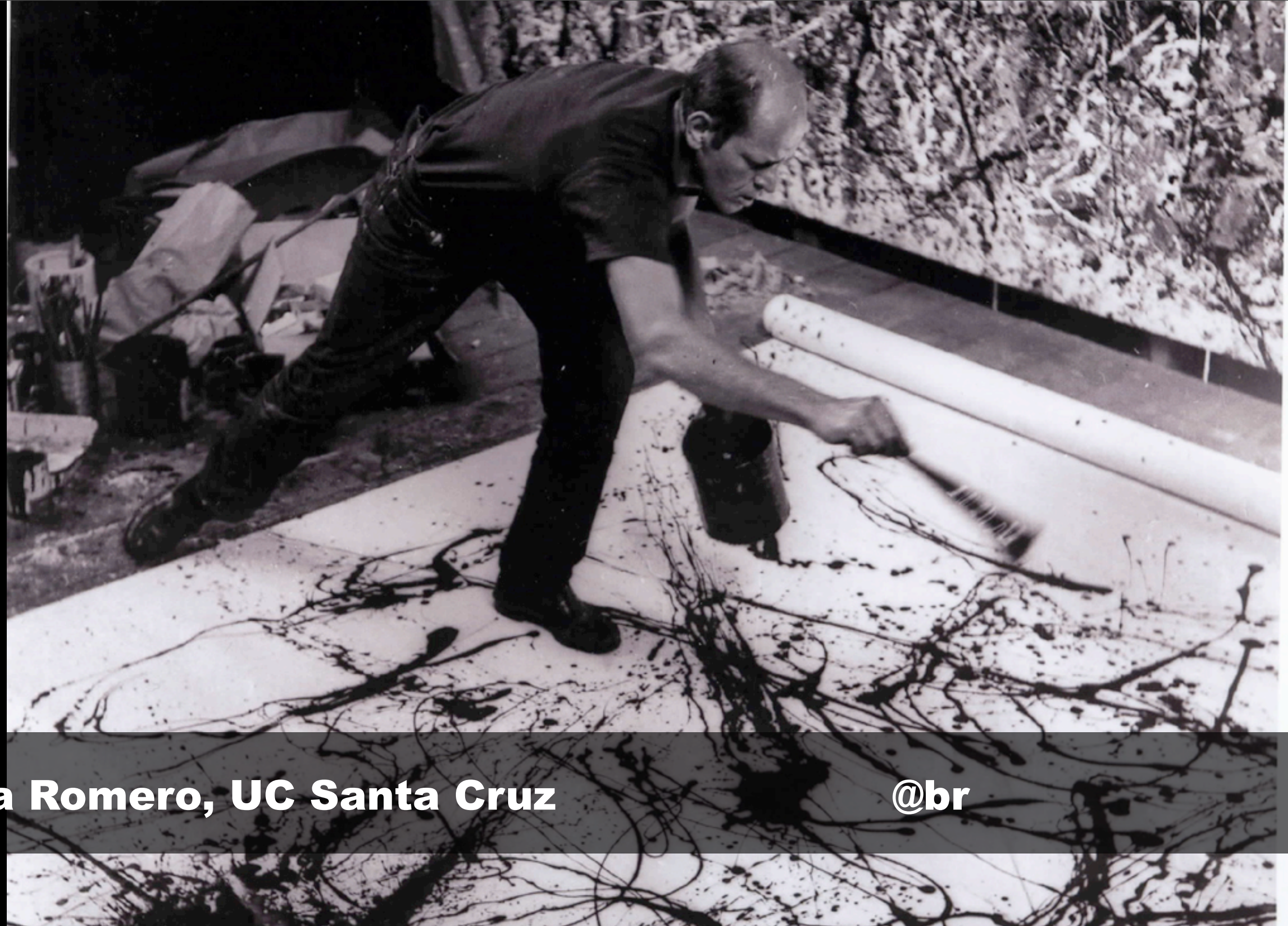
- 
- The background of the slide features a large, faded, and slightly tilted Windows 95 logo. The logo consists of four colored panes (red, green, blue, and yellow) arranged in a square, with a trail of smaller, semi-transparent squares extending from the top-left corner towards the center. Below the logo, the words "Microsoft" and "Windows 95" are visible in a large, bold, sans-serif font, also faded and slightly tilted.
- create a sound that was ‘inspiring, universal, emotional, optimistic, futuristic, nostalgic, sentimental’
 - 3 1/4 seconds long

- 
- The background of the slide features a large, faded, and semi-transparent version of the Windows 95 logo and text. The logo, consisting of four colored panes (blue, green, yellow, and red) arranged in a square, is positioned in the upper right. Below it, the word "Microsoft" is written in a light, sans-serif font, and the word "Windows" is written in a large, bold, sans-serif font. The number "95" is also present, rendered in a large, stylized font. The entire background image is dark and muted, serving as a backdrop for the text.
- I thought this was so funny and an amazing thought to actually try to make a little piece of music. It's like making a tiny little jewel.

- theory
- constraint
- fun

@torahhorse





Brenda Romero, UC Santa Cruz

@br

WOLFGANG



Jackson Pollock
was a great artist.

Jackson Pollock was someone
who threw paint at a canvas.





Vincent 2
Milton PM
Jackson Pollock



Page 2
Milton PM
Jackson Pollock

Frank,
Great Job!
We love you!
Love,
Mom and
Dad



Page 10
Milton PM
Jackson Pollock



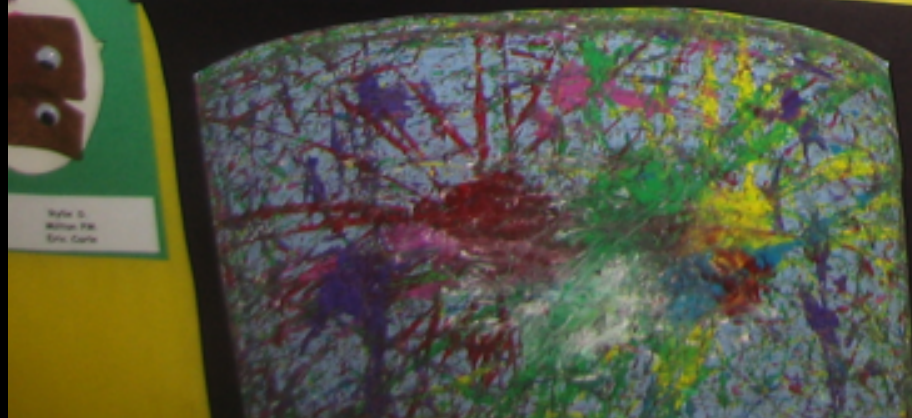
Milton PM
Jackson Pollock



Milton PM
Jackson Pollock



Milton PM
Jackson Pollock



Milton PM
Jackson Pollock



Jackson
POLLOCK



www.sincerelystephanienails.com

Tuesday, November 12, 2013



Tuesday, November 12, 2013



5:14 / 7:23



Learn to make a Jackson Pollock





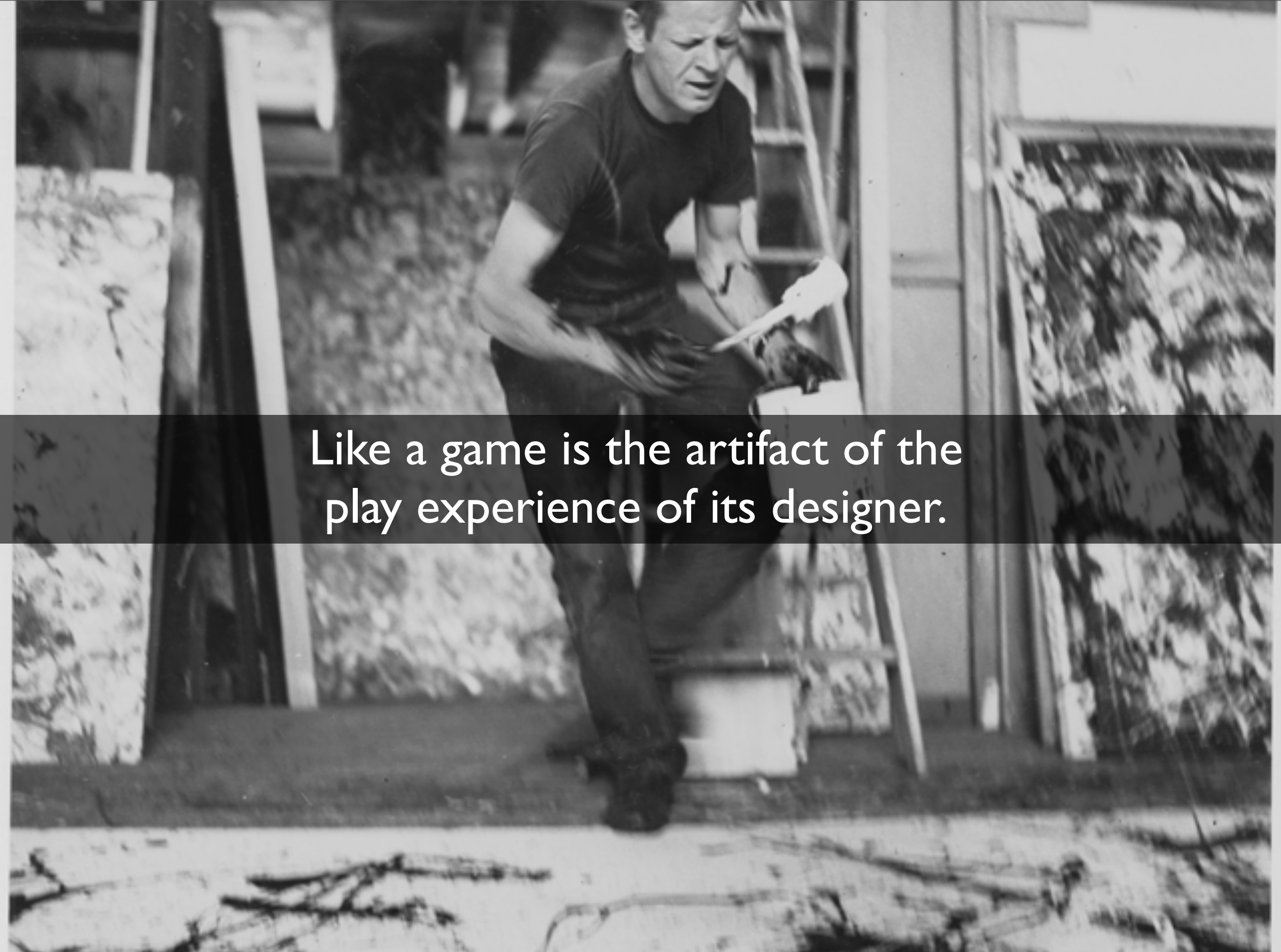
Number 11 (1952)

Level Design





It is an artifact of a painting
experience.



Like a game is the artifact of the
play experience of its designer.

Brenda



Pollock was the paint.





Action

Motion
Depth
Rage and Joy



The paint is alive.

Pollock is as
pure as it gets.



He is also alone.

Number 9A (1948)

“It is
lack



absolute
presence of

“It is easy to detect the following things in all of his paintings: Chaos. Absolute lack of harmony. Complete lack of structural organization. Total absence of technique, however rudimentary. Once again, chaos.”

- Bruno Alfieri
as quoted in TIME magazine

“No chaos, damn it.”

- Jackson Pollock



One: Number 31 (1950)

He never felt
secure in his work.



Criticism
& Derision

Praise
& Respect



Praise
& Respect

Criticism
& Derision

At the peak of his fame, he
abandoned
his style.



Tuesday, November 12, 2013



The Deep (1953)





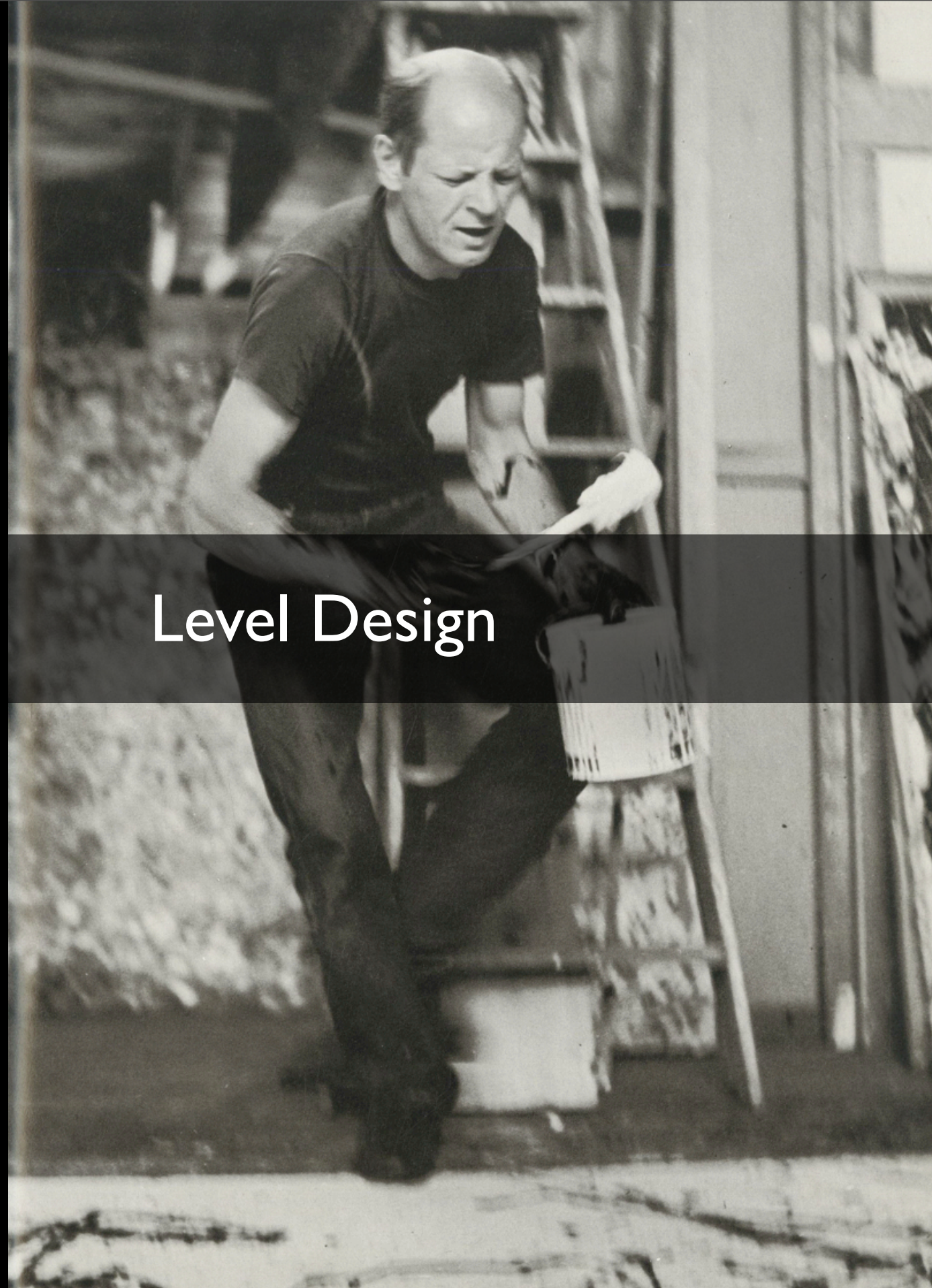
Stop Making
Games

Amazing
Work



Amazing
Work

Stop Making
Games



Level Design

Me


Level Design

Me



Inspiration
Support
Muse



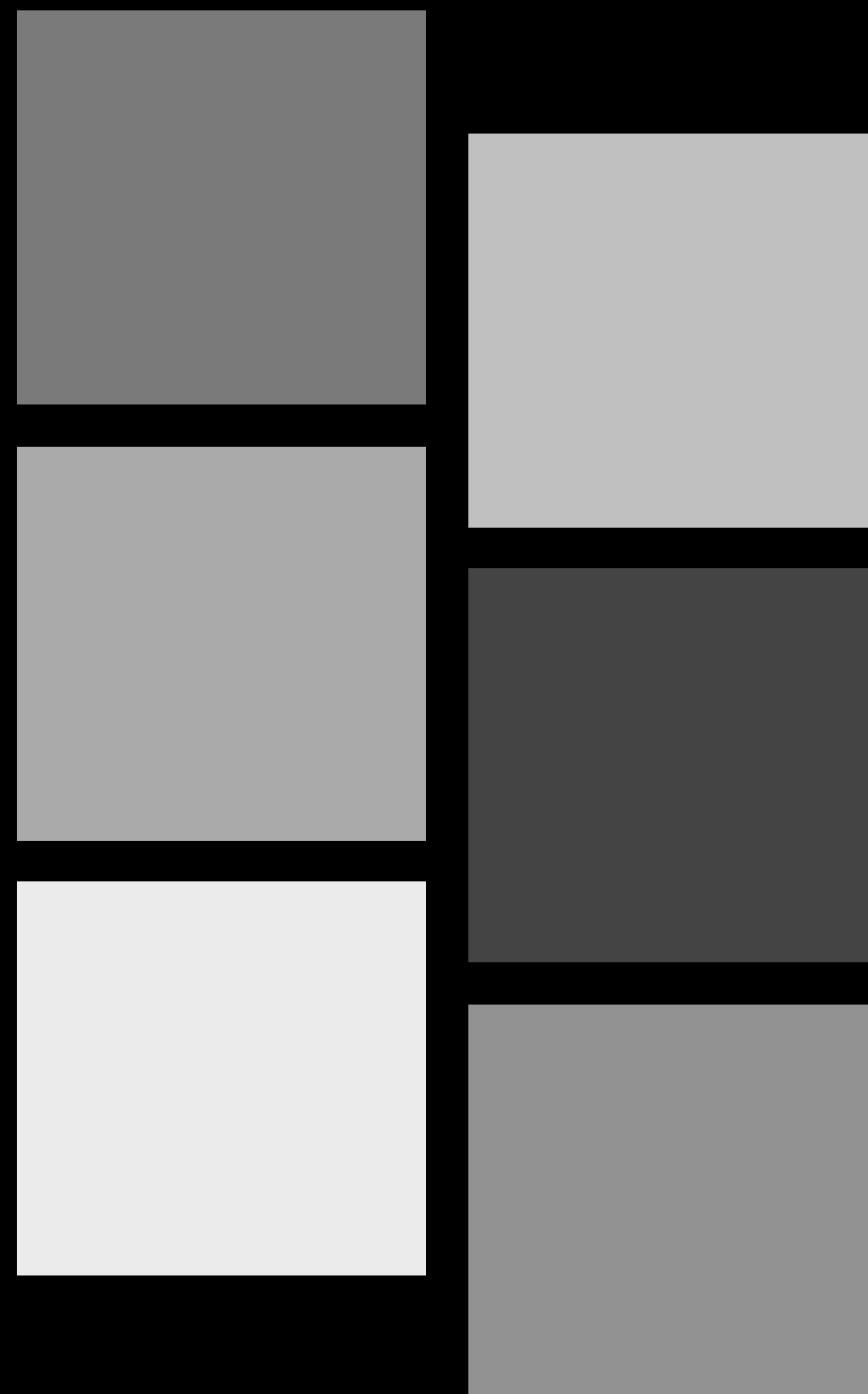


Pollock felt about paint the
way I felt about game mechanics.

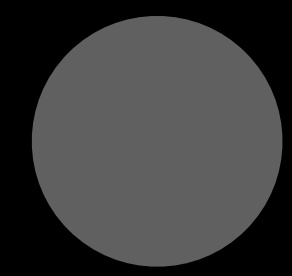
On the floor I am more at ease. I feel nearer, more part of the painting since this way I can walk around it, work from the four sides and literally be in the painting.

On the floor ^{table} I am more at ease. I feel
nearer ^{game} to the painting since
this way I can walk around it, work from
the four sides and literally be in the
painting ^{game}





Friend's Games



My Work



Games



Me

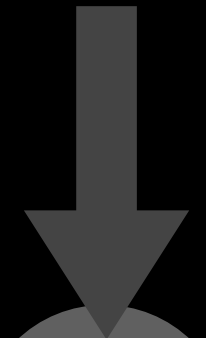


Games

Me

Games

“It’s okay.”



Me



“Pollock didn’t make 200 copies of Lavender Mist just because people wanted them.”

Graphics

Cutscenes

Mechanics

Story

Audio





Blue Poles



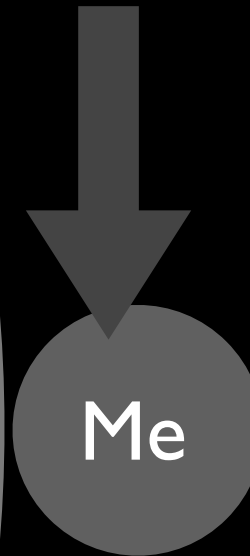
Number 11



Pollock gives me permission.

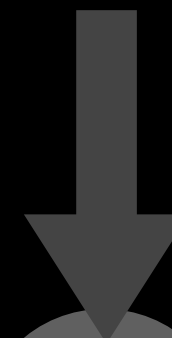
Games

“It’s okay.”



Me

“It’s okay.”



Me

A black and white photograph of a person in a workshop, wearing a dark t-shirt and light-colored pants, standing barefoot. They are holding a tray of dark material in their left hand and a brush in their right, applying it to a large, light-colored floor surface. The floor is covered with a complex, abstract pattern of dark, swirling lines and splatters, resembling a large-scale abstract painting. In the background, there is a wooden structure and a large, industrial-looking machine. The scene is lit with natural light, creating strong shadows.

Pollock inspires me to match his dedication.



Thank you.



Brian Eno



Brian Eno



Jackson Pollock



Brian Eno

Jackson Pollock

The Muppets

Brian Eno

George Saunders

Jackson Pollock

The Muppets

Brian Eno

George Saunders

Jackson Pollock

The Muppets

The Rave Scene



Brian Eno

George Saunders

Samuel Beckett

Jackson Pollock

The Muppets

The Rave Scene

Brian Eno

George Saunders

Samuel Beckett

Realist Cinema

Jackson Pollock

The Muppets

The Rave Scene

Brian Eno

George Saunders

Giotto

Samuel Beckett

Realist Cinema

Jackson Pollock

The Muppets

The Rave Scene

Brian Eno

George Saunders

Giotto

Samuel Beckett

Realist Cinema

Jackson Pollock

?

The Muppets

The Rave Scene

THANKS!

@colleenmacklin

@kelleeSan

@jofsharp

@torahhorse

@rich_lem

@br